

ALLEN MEMORIAL ART MUSEUM

BULLETIN

Supplement 1952

OBERLIN COLLEGE

The cover pattern is that of the two pairs
of wrought iron gates made for the corri-
dors of the Museum by Samuel Yellin.

ALLEN MEMORIAL ART MUSEUM

BULLETIN

VOLUME IX

SUPPLEMENT

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HAZEL BARKER KING

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This supplementary issue of the *Bulletin* and the exhibition which it describes are dedicated to Mrs. Hazel Barker King, who retires this summer after twenty-four years as Curator of the Dudley Peter Allen Memorial Art Museum. They are a modest expression of appreciation of her long service to Oberlin.

During her curatorship, and in no small measure by her personal efforts, the Allen Art Museum has developed from what was little more than a beautiful building devoid of content, to one of the outstanding college and university museums of America. From the very first she had a vision of what a college art museum ought to be and it was a vision of exceedingly high standard.

Mrs. King's preparation for the position of curator was most fortunate. Instead of the extensive formal training which now seems to be considered so important for museum work, her training was that of world-wide travel, the mastery of languages and the understanding of people, all of which developed in her a maximum of fine taste and true connoisseurship.

Good taste, indeed, has marked all her work. She has had the exceedingly rare ability of arranging exhibitions in such a manner that each one was itself a work of art whether the objects in it came from the five-and-ten-cent store or were *objets d'art* of the highest quality. She has shown the same good taste in the many co-operative enterprises of the Museum, such as the publication of catalogues and bulletins or

the planning of the many official and social functions for which the Allen Art Building has been the scene. These same qualities of taste and judgment have also been combined with much ingenuity and administrative ability. They are evident in the careful and complete records of accessions and attributions and in her solution of the troublesome problems of storage, especially of such easily damaged objects as prints and fabrics. She has also contributed much to the design and furnishing of the building itself, and her suggestions made to me as director were particularly valuable in the remodelling of the library, the arrangement of the print room, and the design of the exhibition cases, all of which have been much admired. She has also been the prime mover in the organization and growth of the Oberlin Friends of Art, an organization which has had great value in stimulating a wide interest in the Museum and its collections.

To these material contributions should be added the personal influence which she has had on the staff of the Art Department and Museum, the faculty and students of the College, and the public at large. Her relations with her colleagues have been most cordial and co-operative. As a member of the Purchasing Committee, her advice has been of great and sometimes decisive value, especially in the choice of Far Eastern objects such as those in the Bohn Memorial. Through her contacts and friendships with art dealers, alumni, and persons outside the immediate College circle, important gifts of art objects and money have come to the Museum. Her services have always been at the disposal of the students. She has often and willingly acted as their guide to the collection, has given frequent gallery talks, and has at times offered special courses or lectures, especially in the field of Chinese Art. Her contributions to the community at large have been equally outstanding and generous. The program of museum visits for school children is due to her initiative, and she has given many talks for clubs and organizations both from Oberlin and all northern Ohio.

Mrs. King now retires under the established Oberlin retirement rule, but she does so with the regrets of those associated with her and

with their gratitude for those gifts of mind and spirit which she has shared with them for almost a quarter of a century. I have had the pleasure of being director of the Museum during all but the last three years of her curatorship and I know that I express the feelings of the members of the Department of Fine Arts, the staff of the Museum, and the entire College personnel both past and present when I say that we are lastingly grateful to her and wish her many years of well earned relaxation after her long years of strenuous and devoted service.

Clarence Ward

*Head of the Department of Fine Arts and Director of
the Allen Memorial Art Museum, Emeritus*

The faculty of the Department of Fine Arts and members of the Allen Art Museum staff will always be thankful for Hazel King's insistence upon high standards. Today, on the occasion of her retirement we have reason to be guided by the recollection of her example, and in seeking means to express our gratitude to her we have assembled for exhibition in the Museum a small group of masterpieces. In this we have had the help of many of her friends from the art world, whose names appear in the following catalogue. We believe she will approve of the quality and sincerely hope she will enjoy the selection of subjects and artists.

The June date for this exhibition was chosen because it marks the moment of Mrs. King's retirement after twenty-four years as curator, but likewise because it is the time of the College commencement exercises, when alumni and friends of Oberlin can enjoy the exhibition with her and with us and join in this expression of admiration for what she has meant and will continue to mean to Oberlin, the Museum, and to all of us. Thus, the exhibition serves as a marker between the years during which we had her wise guidance and direct personal help, and those yet to come in which we know it will be difficult to proceed without her, but during which we shall continue to be governed by her precepts.

Nothing gives us more pleasure than to pay her this tribute — however inadequate, and to subscribe warmly to the praise which Clarence Ward has proffered in his introduction to this supplementary issue of the *Bulletin*.

Charles P. Parkhurst
Director

EXHIBITION OF MASTERPIECES

HONORING

HAZEL BARKER KING

RETIRING CURATOR OF THE

ALLEN MEMORIAL ART MUSEUM

JUNE 1-15, 1952

BERNARDO BELLOTTO

Italian, 1720-1780

1. Fantastic Landscape

Oil on canvas, 19¼ x 31 inches.

COLLECTION: Earl Beauchamp, Halkin House, London.

LENT BY E. & A. SILBERMAN GALLERIES, NEW YORK



FRANCOIS HUBERT DROUAIS

French, 1727-1775

2. *Portrait of a Lady with a Dog*

Oil on canvas, 32 x 25 $\frac{3}{4}$ inches.

COLLECTIONS: Prince Demidoff, San Donato; Alfred de Rothschild, London.

BIBLIOGRAPHY: Sale Catalogue of the Demidoff Collection, San Donato, March 15, 1880, p. 332, no. 1439, repro.; Catalogue of the Alfred de Rothschild Collection, London, 1884, vol. I, no. 198.

LENT BY F. KLEINBERGER & CO., NEW YORK



WINSLOW HOMER

American, 1836-1910

3. *The Nurse*

Oil on panel, 19 x 11 inches. Signed and dated "Homer 1867"

COLLECTION: Mrs. Hubert Shattuck Howe.

EXHIBITIONS: "Oils and Water Colors by Winslow Homer," New York, Whitney Museum of American Art, October — November, 1944; "Winslow Homer," New York, Wildenstein & Co., February — March, 1947, no. 7; "Winslow Homer, Illustrator," Northampton, Mass., Smith College Museum of Art, February, 1951, no. 26.

BIBLIOGRAPHY: Lloyd Goodrich, *Winslow Homer*, New York, 1944, pl. 6.

LENT BY WILDENSTEIN & CO., NEW YORK



JEAN-ANTOINE HOUDON

French, 1741-1828

4. *Portrait of the Comtesse Thelusson de Sorcy*

Bronze, 27 inches high. Signed and dated on back, "Houdon. f. 1791."

COLLECTION: Colonel & Mrs. Jacques Balsan, New York and Long Island.

EXHIBITION: Paris, Salon, 1793, no. 120.

BIBLIOGRAPHY: G. Giacometti, *Le statuaire Jean-Antoine Houdon et son époque*, Paris, 1918-19, vol. I, p. 152; vol. III, p. 33, 235; G. Giacometti, *La vie et l'oeuvre de Houdon*, Paris, 1929, vol. II, pp. 147-50, repro. opp. p. 150.

LENT BY FRENCH & COMPANY, NEW YORK



GABRIEL METSU

Dutch, 1629-1667

5. *Portrait of the Artist and of the Artist's Wife*

Companion pieces. Oil on panel, 8 x 7 inches (each one).

COLLECTIONS: J. van der Marck, Amsterdam; M. Schneider, Cologne; Eric Lubbert, Berlin; J. W. Böhrer, Lucerne.

BIBLIOGRAPHY: Moes, *Iconografia Batava*, 5005, no. 8 (portrait of the artist); Sale Catalogue of the J. van der Marck Collection, Amsterdam, August 25, 1773, nos. 425, 426; C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, London, 1908, vol. I, nos. 229 and 232.

LENT BY F. KLEINBERGER & CO., NEW YORK



BERTHE MORISOT

French, 1841-1895

6. *Sur La Falaise aux Petites Dalles*

Oil on canvas, 17¾ x 28½ inches. Painted in 1873.

EXHIBITION: "French Painting: 1100-1900," Pittsburgh, Carnegie Institute, October-December, 1951, Cat. no. 107, repro.

BIBLIOGRAPHY: A. Fourreau, *Berthe Morisot*, trans. by H. Wellington, New York, 1925, p. 36, pl. 4; Henry S. Francis, "Sur la falaise aux petites dalles (Mme. Pontillon, Sister of the Artist)," *Bulletin of the Cleveland Museum of Art*, vol. 37, no. 10, Dec., 1950, pp. 205-6, 11, color pl., opp. p. 206; *Art News*, vol. 49, Feb., 1951, color pl., pp. 36-7; *Bulletin of the Cleveland Museum of Art*, vol. 38, no. 6, pt. 2, June, 1951, repro, cover (detail), mentioned p. 153.

LENT BY THE CLEVELAND MUSEUM OF ART, GIFT OF THE HANNA FUND



REMBRANDT VAN RIJN

Dutch, 1606-1669

7. *Still Life with Dead Game*

Oil on canvas, 47½ x 36 inches.

Signed "Rembrandt f" and dated 163(?). The final numeral is perhaps a 7. The painting may be no. 348 in Rembrandt's inventory of 1656, and no. 986 in C. Hofstede de Groot's *Catalogue Raisonné* (cf. bibliog.)

COLLECTIONS: Anthony Reyre, London; John D. McIlhenny, Philadelphia; Philadelphia Museum of Art.

EXHIBITIONS: "Great Dutch Masterpieces," Detroit Institute of Arts, January, 1925, no. 12; "Paintings by Rembrandt," Detroit Institute of Arts, May, 1930, no. 29, repro.; "Rembrandt," Rijksmuseum, Amsterdam, July-October, 1935, no. 8; "Dutch Painting in the Seventeenth Century," Rhode Island School of Design, Providence, 1938, Cat. & pl. no. 38; "Dutch Masters of the 17th Century," M. Knoedler & Co., New York, February, 1945, Cat. & pl. no. 12; "Still Life and Flower Paintings," Baltimore Museum of Art, November-December, 1945, no. 19, repro. frontispiece; "21 Great Paintings," Colorado Springs Fine Arts Center, Summer, 1947, no. 7, repro.; "Frans Hals-Rembrandt," Los Angeles County Museum, November-December, 1947, no. XV, repro.; "History of Still Life and Flower Painting," Montclair Art Museum, February-March, 1948, no. 9, repro. cover; "Seventeen Masters of Painting," Museum of Fine Arts of Houston, January-February, 1950, no. 12; "Rembrandt," Art Gallery of Toronto, January-March, 1951, no. 4; "Four Centuries of European Painting," Dallas Museum of Fine Arts, October, 1951, no. 33, repro.

BIBLIOGRAPHY: C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century*, London, 1916, vol. VI, p. 444, no. 986; C. Hofstede de Groot, *Die holländische Kritik der jetzigen Rembrandt-Forschung*, Stuttgart and Berlin, 1922, pl. 5, descr. p. 37; W. R. Valentiner, *Rembrandt, Wiedergefundene Gemälde* (1910-1920); *Klassiker der Kunst*, Berlin and Leipzig, 1923, 2nd ed., no. 49; W. R. Valentiner, *Rembrandt Paintings in America*, New York, 1931, Cat. & pl. no. 66; Ernst Scheyer, "Die Rembrandt-Ausstellung in Amsterdam," *Pantheon*, vol. XVI, Sept., 1935, mentioned p. 291, repro. p. 293; A. Bredius, *The Paintings of Rembrandt*, Phaidon ed., n.d., no. 455; W. Martin, ed., *Paintings by Rembrandt*, New York, 1947, pl. 35; Jakob Rosenberg, *Rembrandt*, Cambridge (Mass.), 1948, vol. I, pp. 154-55.

LENT BY M. KNOEDLER & CO., NEW YORK



TINTORETTO (JACOPO ROBUSTI)

Italian, 1518-1594

8. *Astronomy*

Oil on canvas, 24½ x 30 inches (oval)

Two canvases, one representing *Music*, the other *Architecture*, similar in style and the same size as the *Astronomy*, are in a private collection in Venice. These are attributed to Tintoretto by Erich von der Bercken. (See von der Bercken, *Die Gemälde des Jacopo Tintoretto*, Munich, 1942, Cat. nos. 541 and 542. See also von der Bercken, "Neue Beiträge zum Oeuvre Jacopo Tintoretto's," *Pantheon*, vol. 17, April, 1936, pp. 116, 120, where a relationship with Veronese is noted.)

COLLECTION: Sir Frederick Cook, Doughty House, Richmond.

BIBLIOGRAPHY: Herbert Cook, ed., *A Catalogue of the Pictures at Doughty House, Richmond and Elsewhere in the Collection of Sir Frederick Cook . . .*, London, 1913, vol. I, (Italian Schools, by Dr. Tancred Borenius), no. 176, attributed to the School of Veronese.

LENT BY MR. AND MRS. FREDERICK MONT





